DOCUMENT RESUME

ED 083 871 FL 004 631

TITLE	Les Francais Contemporians: 7526.15.
INSTITUTION	Dade County Public Schools, Miami, Fla.
PUB DATE	73
NOTE	30p.; An Authorized Course of Instruction for the Quinmester Program
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	*Advanced Students; Course Content; *Course Descriptions; Course Objectives; Cultural Awareness; *Cultural Context; Cultural Education; Cultural Images; *French; Independent Study; Language Instruction; Language Skills; Measurement Goals; Measurement Instruments; Performance Criteria; *Personality Studies; Resource Materials; Student Evaluation; Teaching Techniques
IDENTIFIERS	Quinmester Program

ABSTRACT

This course is designed to appeal to advanced classes whose teachers and students would like an alternative to the more formal, regular classroom situation and who have some interest in learning more about France and its people. The purpose is to present a cross-section of contemporary France through the profiles of personalities who have made important contributions in the arts, sciences, and humanities. Emphasis is on the development in the student of a greater awareness of and familiarity with 20th century France while, at the same time, continuing to improve language skills in all areas. Included in the course description booklet are a detailed listing of broad goals and performance objectives, an outline of course content, suggested procedures for the classroom, and sample evaluations. (Author/HW)

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EDUCATION

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

FL 004 631

LES FRANÇAIS CONTEMPORAINS

(7526.15) (7527.14)

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1973

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COURSE DESCRIPTION

This course is designed to appeal to advanced classes whose teacher and/or students would like an alternative to the more formal, regular classroom situation and who have some interest in learning more about France and its people. Its purpose is to present a cross-section of contemporary France through the profiles of personalities who have made important contributions in the arts, sciences, and humanities. Its emphasis is on the development in the student of a greater awareness of and familiarity with 20th century France while, at the same time, continuing to improve his language skills in all areas.

BROAD GOALS AND PERFORMANCE OBJECTIVES

A. Oral Skills - The student will:

1. Comprehend and respond in French to simple factual questions about each of the personalities studied.

2. Participate in and lead discussion groups in French about the role of each personality in modern France.

3. Give short reports in French on at least one-half of the personalities studied. The content of these reports will include, at a minimum, the area of contribution of the person, whether or not he is now living, why he is considered to be important in his area, and some of his personal characteristics.

4. Make a more detailed study, involving research, on the life and contributions of at least one of the personalities studied and present this to the class in the form of an oral report.

5. Pursue individual research on an entirely different personality in the same field as one of those studied in class and will compare and contrast the roles played by each and will present the findings to the class, in French if possible.

6. Participate in and lead discussion groups whose object is to establish a relationship between the personalities studied in this course and those they may have learned about in other courses in the arts, sciences, and humanities.

B. Written skills - The student will:

1. Answer, in writing, simple factual questions about each of the personalities studied.

2. Write answers to questions requiring the expression of ideas rather than just facts; that is, he will write his opinions or impressions in French.

3. Write short compositions, in French, on the contributions to his particular field made by at least three of the personalities studied.

4. Write in French, if qualified, a report of his individual research of the role played by one of the personalities studied or on the comparison of his contributions with those of another person in the same field.

COURSE CONTENT

In presenting a cross-section of important personalities in twentieth century France, the possibilities are so great and so varied that they seem endless. The teacher, either alone or in conjunction with the students, is free to choose the people to be studied. The decision may be to limit the areas studied and to increase the number of representatives from each, if the interests of the students indicate the desirability of this method of procedure. However, in a course so limited in time as this one, it seems perhaps more feasible to choose one representative from each of a number of areas in order to present a more complete picture. If the teacher wishes to use a basic text to simplify the organization of the course, Galerie de portraits contemporains is recommended.

The names of those persons to whom chapters in the book are dedicated are:

1. Chanel--haute couture
2. Jean Monnet--the creator of the Common Market
3. Georges Braque--artist
4. Francis Poulenc--pianist and composer
5. Jean Rostand--biologist specializing in the field of genetics
6. Jacques Cousteau--naval officer and oceanographer

7. Jeanne Moreau--actress

8. Le Corbusier--architect

9. Camus--writer

10. Jean-Louis Barrault--actor and producer

11. Charles de Gaulle--soldier and statesman

12. André Malraux--man of many talents, writer, art historian, and statesman.

SUGGESTED PROCEDURES

A. The procedures selected by the teacher will depend upon the particular talents of both teacher and students, and they will no doubt vary from simple question and answer classroom activities to more individualized independent study activities. It is recommended that the classroom procedures not be limited to factual questions and answers but that students be led progressively to the expression of personal opinions and impressions in French and even to the point of being able to lead the class discussions. Students become bored with the same type of activity to which they have become accustomed since their first year of language study and should be encouraged to participate in a free exchange of ideas. Techniques may include such as:

1. oral summaries of chapters read
2. contrast and comparison with other personalities studied
3. contrast and comparison with American personalities in the same area
4. How the various personalities may have affected or have been affected by the forces of history.

5. what role they may have played in the development of a particular area
6. use of small discussion groups rather than class always as a whole
7. extensive use of recordings where applicable and available
8. use of films where resources allow it

Whatever techniques are used, by all means encourage the students to pursue and develop their own interests in individual research projects and to make use of their creativity and ingenuity in presenting the results to the class.

B. Individual study projects

1. Quelles influences variées la musique de Poulenc a-t-elle subies? Mentionnez son héritage de famille, ses professeurs de musique, d'autres compositeurs de l'époque, ses amis, les événements de son époque.

2. Comment le "Groupe des Six" a-t-il reçu son nom? Quels compositeurs faisaient partie de ce groupe? Êtes-vous d'accord que ce n'était pas un groupe homogène? Écoutez et comparez leur musique. Quel compositeur préférez-vous?

3. Avec des amis, Poulenc a collaboré à un ballet de Jean Cocteau, les Mariés de la Tour Eiffel. Lisez le texte de ce ballet, écoutez la musique si possible, et donnez un résumé.

4. Poulenc collectionnait les disques de Maurice Chevalier. Étudiez sa vie et l'importance du rôle qu'il jouait dans le domaine de la chanson dite populaire. A votre avis, pourquoi était-il si populaire aux États-Unis?

EVALUATION

Evaluation should be both oral and written, but the kind and scope must of necessity be left to the teacher, for only the teacher can determine the capabilities of a class. Since there is almost certain to be a wide variation of language facility within the class, the kind of individual research project assigned as well as the proper way to evaluate it will be made to fit the individual. For example, since most of the materials available locally will be in English, the teacher will have to judge whether the student is capable of giving his report in French, and this will surely make a difference in the manner of evaluation. Some sample evaluation questions or topics on one particular chapter of the suggested text follow. The chapter on Francis Poulenc, musician, has been selected merely to illustrate the kind of thing that may be done.

Sample Evaluation for Objectives A-1, 2.

Sample questions ranging in difficulty from the simple factual to those requiring more complex expression and discussion of ideas.

1. Pourquoi Poulenc n'a-t-il jamais eu le temps de suivre les cours du Conservatoire?

2. Quand et comment a-t-il commencé son éducation de pianiste?

3. Comment est-il devenu célèbre?

4. Qu'est-ce qui est arrivé en 1935 qui devait donner une dimension nouvelle à son art?

5. Quel est son chef-d'oeuvre?

6. Francis Poulenc avait la réputation d'être "un charmant paresseux". Est-ce qu'il a mérité cette réputation? Donnez des raisons pour votre opinion.

7. Ecoutez des passages de Poulenc. Est-ce que vous aimez sa musique? Pourquoi?

Sample Evaluation for Objective A-4

1. Donnez un resumé du chapitre sur Francis Poulenc. Parlez de la première partie de sa vie, de la variété de sa musique, de ses plus grandes oeuvres, et de son importance à la musique moderne francaise.

2. "Toute sa vie, Francis Poulenc a oscillé entre les deux pôles de sa personnalité, de la gaieté à la ferveur, de la farce au drame, et de la gouaille à la noblesse."* Comment sa musique réflète-t-elle son esprit contradictoire? On dit souvent qu'il existe un esprit contradictoire chez tous les Français. Qu'en pensez-vous? ("Aspects du caractère français" par André Siegfried. ALM French, first edition, level IV, présente un point de vue de valeur.)

*Kenan, Lucette Rollet, Galerie de Portraits Contemporains New York: Harcourt, Brace, Jovanovich, 1969.

Emphasis must always be placed on oral production by the learner. In a course of study such as this, the instructor has the additional responsibility of encouraging the equal development of the writing skill also.

Sample Evaluation for Objective B-

Ecrivez les réponses aux questions auxquelles vous avez déjà répondu oralement.

Sample Evaluation for Objective B-2

"Toute sa vie, Francis Poulenc a oscillé entre les deux pôles de sa personnalité, de la gaieté à la ferveur, de la farce au drame et de la gouaille à la noblesse." Comment sa musique réflète-t-elle son esprit contradictoire? On dit souvent qu'il existe un esprit contradictoire chez tous les Français. Qu'en pensez-vous? Lisez "Aspects du caractère français" par André Siegfried, ALM French, First Edition level IV.

Sample Evaluation for Objective B-4

Comparez la chanson moderne française, illustrée par des compositeurs et des interprètes, comme Charles Aznavour, Jacques Brel, ou Mireille Mathieu, à la chanson moderne américaine. Quelles sont les ressemblances et les différences?

RECOMMENDED MATERIALS

A. Basic Text:

Kenan, Lucette Rollet. Galerie de Portraits Contemporains. New York: Harcourt, Brace, Jovanovich, 1969.

B. General References:

1. Carlut, Charles and Brée, Germaine. France de nos jours. Toronto; Macmillan, 1968.

   This book also contains an excellent bibliography of books, pamphlets, documents, and other suggested reference materials, most of which are written and published in France.

2. Duloup, Victor. La civilisation française. New York: Harcourt, Brace, Jovanovich, 1970.

3. Gengoux, Jacques. Les très riches heures de la civilisation française. Saint-Aquilin-de-Pacy (Eure): Librairie Editions Mallier, 1970.

4. Kenan, Lucette Rollet. Chez les Francais. New York: Harcourt, Brace, Jovanovich, 1967.

C. Books and Periodicals for Reference in English

As it is impossible to give references for all the different personalities that might possibly be chosen the following list is for those in the suggested text only. It is not intended to be complete. There are probably many books available in some school libraries that are not available in others and in some branches of the public library system and not in others. This list of books

was taken from the card catalog of the Coral Gables Branch Library. The periodicals mentioned are those generally available in most libraries. The references are given in alphabetical order according to the personality.

1. Jean-Louis Barrault

Periodicals:

a. "Dance of Life," Time, December 22, 1967.

b. "Last Bow for Barrault," Time, September 13, 1968.

c. "Dialogue with Barrault," Drama, Summer 1968.

d. "Return of Carmen," Newsweek, December 25, 1967.

e. "Entretien avec Barrault," French Review, October, 1971.

2. Georges Braque

Books:

a. Cogniat, Raymond. Braque. New York: Crown Publisher, 1970.

b. Flanner, Janet. Men and Monuments. New York: Harper and Row, 1957.

c. Leymarie, Jean. Braque. Geneva: Skira, 1961.

Periodicals:

a. "Braque at 80," Time, May 11, 1962.

b. "Braque-Still at It at 80," Life, May 11, 1962.

c. "Cubism's Conservative Rebel," New York Times Magazine, May 20, 1962.

3. Albert Camus

Books

a. Brée, Germaine. Camus, a Collection of Critical Essays. Englewood Cliffs, New Jersey; Prentice-Hall, 1962.

b. Cruise, O'Brien, Conor. Albert Camus of Europe and Africa. New York: Viking Press, 1970.

c. Parker, Emmett. Albert Camus, the Artist in the Arena. Madison; University of Wisconsin Press, 1965.

Periodicals

a. Brittner, W. "Death of Camus" Atlantic Monthly, February, 1961.

b. Bree, Germaine. "Albert Camus, an Essay in Appreciation," New York Times Book Review, January 24, 1960.

c. Knopf, B. "Albert Camus in the Sun," Atlantic Monthly, February, 1961.

d. O'Brien, J. and Roudez, L.S. "Camus," Saturday Review, February 13, 1960.

e. "Talk with Camus' Friends," Newsweek, February 29, 1960.

4. Gabrielle Chanel

Periodicals

a. Barry, J. "Interview with Chanel," McCall's November, 1965.

b. Barry, J. "Portrait of Chanel No. 1," New York Times Magazine, August 23, 1964.

c. Barry, J. "Portrait of Chanel No. 1," Reader's Digest, November 1964.

d. Cronon, M. "Very Expensive Coco," Time, November 7, 1969.

e. O'Higgins. "Christmas at the Ritz," Harper's Bazaar, December 1971.

f. "Chanel No. 1," Look, October 23, 1962.

g. "Chanel No. 1," Time, January 25, 1971.

h. "Adieu, Chanel." Economist, January 16, 1971.

5. Cousteau, Jacques

Books:

a. Cousteau, J. and Dioté. Diving for Sunken Treasure, Garden City, New Jersey: Doubleday, 1971.

b. Cousteau, J. and Dugan, Jo. Captain Cousteau's Underwater Treasury. New York: Harper and Row, 1959.

c. Cousteau, J. and Costeau, P. The Shark, Spendid Savage of the Sea. New York: Doubleday, 1970.

d. Cousteau, J. with Dumas, F. The Silent World. New York: Harper and Row, 1953.

e. Dugan, J. The Living Sea. New York: Harper and Row, 1963.

Periodicals:

a. Dugan, J. "Portrait of Homo Aquaticus" New York Times Magazine, April 21, 1963

6. Charles de Gaulle

Books:

a. Aron, Robert. An Explanation of De Gaulle. New York: Harper and Row, 1966.

b. Galante, Pierre. The General. New York: Random House, 1968.

c. Malraux, A. Felled Oaks: Conversations with De Gaulle. New York: Holt, 1971.

d. Sulzberger, C. The Last of the Giants. New York: Macmillan, 1920.

Periodicals:

a. Johnson, K. R. "Roland's Last Blast," Time, February 14, 1972.

b. "Pétain's Letters," Newsweek, February 7, 1972.

7. Le Corbusier

Periodicals:

a. Kurtz, S. A. "Public Planning and Private Painting," Art News, April 1972.

b. Scully, V. "Soaring Legasy of a Titan," Life, September 24, 1963.

c. Turner, P. "Beginnings of Le Corbusier's Education," Art Bulletin, June 1971.

d. "Death of a Great Architect - Le Corbu," Life, September 10, 1965.

e. "Master Builder," Newsweek, September 6, 1965.

f. "Half Century of Le Corbusier," New York Times Magazine, December 2, 1962.

g. "Homage to Corbu," Time, September 15, 1967.

8. Malraux

Books:

a. Cate, C. "Malraux at the Bastilles of Culture," New York Times Magazine, May 1962.

b. Collins, L. and Lapierre, D. "Remarkable Life of André Malraux," Saturday Review, April 27, 1968.

c. Steiner, G. "André Malraux - a Gaul for All Seasons," Life, May 24, 1968.

d. "Renaissance Man," Newsweek, October 26, 1964.

e. "Malraux Comes to Dinner," New Republic, May 14, 1962.

f. "History's Witness - Malraux at 70," Time, December 11, 1971.

9. Jean Monnet

Books:

a. Bromberger, Merry and Bromberger, Serge. Jean Monnet and the United States of Europe. Coward - McCann, 1969.

b. Randall, C. B. Adventures in Friendships. New York: Little Brown, 1965.

Periodicals:

a. Kennedy, John F. and Ball G. W. "Jean Monnet Honored as Mr. Europe," U.S. Department State Bulletin, February 11, 1963.

b. "Personalities of the Week," Illustrated London News, May 6, 1967.

c. "Jean Monnet," Vogue, August 15, 1962.

d. "Then It Will Live," Time, October 6, 1961.

10. Jeanne Moreau

Periodicals:

a. Collins, L. and La Pierre, D. "Name is Moreau (not Bardot)." New York Times Magazine, March 21, 1965.

b. "People Are Talking About Jeanne Moreau," Vogue, September 15, 1962.

c. "Vogue à la Moreau," Time, December 28, 1970.

11. Francis Poulenc

Books:

a. Davies, Laurence. Gallic Muse, Cranbury, New Jersey: Barnes, 1969.

b. Ewen, David. Composer Since 1900. Bronx, New York: Wilson, 1969.

c. Ewen, David. World of Twentieth Century Music. Englewood Cliffs, New Jersey: Prentice-Hall, 1968.

d. Gruen, J. Close-Up. Kensington, Maryland: Viking Press, 1968.

Periodicals:

a. Kolodin, I. "Merit of Poulenc," Saturday Review, February 23, 1963.

b. Prêtre, G. "Recherche du Francis Poulenc," Musical Journal, January 1965.

12. Jean Rostand

Books:

a. Rostand, J. Can Man be Mollified? New York: Basic Books, 1959.

b. Rostand, J. "The Future of Biology," Encyclopedia of Life Sciences, Vol. 8, Garden City, New York: Doubleday, 1966.

SUGGESTED EXPANSION OF MATERIALS

This is a very representative group of personalities from all areas. Some of these people are well-known by students, but some will certainly be new. In order to allow more freedom of choice, either for class study or for individual research, an additional list of names is provided. These are suggestions only and the list is by no means complete.

A. Writers:

1. Sartre is the well-known existentialist philosopher, essayist, playwright, and novelist.

2. Simone de Beauvoir, a leading disciple of Sartre, has been professor of philosophy, novelist, essayist, and director of the leading existentialist magazine "Les Temps Modernes".

3. Anouilh is a playwright whose plays run the gamut from comedy and fantasy to tragedy. Some of them, such as Antigone, Becket, and L'Alouette, are well-known in the United States.

4. André Maurois is the pseudonym of Émile Herzog, one of the most prolific of French writers, best known, perhaps, as the biographer of such people as Shelley, Byron, Proust, Hugo, Balzac.

5. Samuel Beckett is of Irish origin and his plays belong to that group known as the "theater of the absurd". Among his best-known works are En attendant Godot, Fin de partie, La Dernière bande.

6. Ionesco, like Beckett, represents the avant-garde theater, and he is known for such plays as Le Rhinocéros, Les Chaises, and La Leçon.

7. Jacques Prévert is the popular poet of very imaginative poetry, full of unexpected images.

8. Romain Gary is a contemporary novelist, author of La Promesse de l'aube, which has been made into a play and a movie, and also of Les Racines du ciel.

B. Artists:

1. Rouault was an expressionist painter whose technique frequently recalls that of medieval stained-glass windows and whose subject is usually religious in nature.

2. Leger painted briiliantly-colored geometric paintings inspired by modern technology, painted frescoes, two of which can be found in a room at the United Nations Building in New York, and did mosaics such as the one for the famous church at Assy in the Alps.

3. Utrillo is known for his paintings of the streets of Montmartre.

4. Jean Lurçat was a painter who devoted himself to renewing the art of tapestry-making.

5. Maillol, along with Rodin, is known as one of the great French sculptors, and his statues are found in the Tuileries garden in Paris.

6. Bourdelle brought sculpture to architecture and is known for his bas-reliefs and frescoes in the Théâtre des Champs-Elysées in Paris.

C. Musicians:

1. Composers:

a. Darius Milhaud was a member of the group known as "les Six", and he has composed operas, cantatas, ballets, symphonies, and chamber music.

b. Georges Auric, also a member of "les Six", composed a great deal of music for movies and was director of the Paris Opéra.

c. Olivier Messiaen is an organist and composer of numerous works, largely religious in nature, and founder of a group known as "Jeune France".

d. Pierre Boulez is a disciple of Messiaen, one of the dominant figures of contemporary music, and the new director of the New York Philharmonic Orchestra.

e. Maurice Ravel composed many famous pieces, the best-known perhaps, being "Boléro" and "Concerto de piano pour la main gauche" and he was a master of orchestration.

2. Performers:

a. Zino Francescatti is a violinist, a member of a distinguished musical family, and he has made many tours of the United States and played many times with both the New York and Philadelphia Symphony Orchestras.

b. The Casadesus family, Robert, Gaby, and Jean, are all pianists and have all toured the United States and played with the major symphony orchestras.

c. Edith Piaf became one of the two or three best-paid performers in the world in the field of popular music. She was known as the "little sparrow" and her specialty was sad songs of the unfortunate life of the lower classes.

d. Charles Aznavour was discovered by Piaf and is well-known in the United States as singer, composer, and talented comedian.

e. Maurice Chevalier was, of course, internationally famous as singer, movie actor, and representative of "Gallic charm".

D. ACTORS, both cinema and theater:

1. Louis Jouvet was not only an actor but one of the great producers in the theater of the period between the two World Wars. He worked very closely with the playwright Jean Giraudoux and produced many of his plays.

2. Gerard Philipe created the role of Caligula in the play by Camus, interpreted the role of the Cid at the Théâtre National Populaire at the same time he was pursuing a movie career in such classics as "Le Diable au corps" and "Fanfan la Tulipe".

3. Fernandel first had a career in music halls before dedicating himself to the movies, where he played comic roles.

4. Simone Signoret, although not one of the young stars, remains one of the most famous movie actresses in France and is married to Yves Montand.

5. Brigitte Bardot is so well-known in the United States that it seems unnecessary to try to identify her except to say that her roles usually were those of a rather childlike woman.

E. CINEMA, directors and producers:

1. René Clair has been said to have been the first pure film producer, the first to have used traditional artistic qualities on the screen, and was certainly the first film producer to become a member of the French Academy. Among his many films were "Belles de nuit", "La Beauté du diable", and "Sous les toits de Paris".

2. Jean Renoir, son of the famous painter, produced rather poetic but sometimes rather sordid films, one of the best-known being the classic on war, "La Grande illusion".

3. Jean-Luc Godard is the perfect example of the producer of the type of films known as the "nouvelle vague". His films are an expression of the disorder of a generation. Among them are "A Bout de souffle" and "Le Mépris".

4. François Truffaut interests himself in the unhappy and unfortunate people of the world. He made "Jules et Jim" and "Les Quatre Cents Coups".

5. Alain Resnais creates a dreamlike quality in his films, two of the best-known being "Hiroshima mon amour" and "L'Année derniere à Marienbad".

6. Bresson belongs somewhere in between the film-makers of the early years and those of the "Nouvelle vague". His films are sober, for he refuses all effects and insists on using only on using only amateurs as actors.

7. Clouzot makes rather brutal films, modeled to some extent on the American films. At least two of his films became well-known in the U.S., "Salaire de la peur" and "Les Diaboliques".

F. COUTURIERS:

1. Balmain, known as the couturier of princesses, is famous for the simple elegance of his clothes.

2. Dior started his career as a political science major, gave it up to run a picture gallery, turned to dress designing, and became famous as a creator of exclusive fashions after World War II.

3. Courrèges is known as an innovator and his first collections created a revolution in the world of haute couture. His designs are for the young woman or for those who pretend to be.

G. SCIENCES:

1. Pierre and Marie Curie were world-famous physicists who won the Nobel prize for their discovery of radium.

2. Frédéric and Irène Joliot-Curie were the daughter and son-in-law of the Curie and were also physicists. They did much research on the structure of the atom and won the Nobel prize in 1933 for their discovery of artificial radioactivity.

3. Louis de Broglie also won the Nobel prize in physics for his experimentation with light waves and his explanation of the properties of matter on the atomic scale. His research led to the discovery of the electronic microscope.

4. Alfred Kastler won the Nobel prize in 1966 for his research leading to the discovery of the Laser beam.

5. Alexis Carrel was a doctor who performed some famous and somewhat contested experiments with Charles Lindbergh on cellular tissues. He was greatly interested in moral and human preoccupations and tried to establish a kind of ethics for life from his experiments.